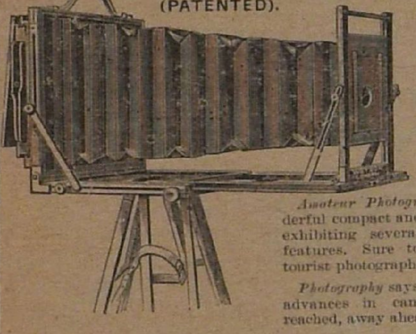
Journal of the
Amateur Photographic Society
of
Madras.

Vol. 4.—No. 8. | July, 1898. | Price As. 8.

HIGHEST CLASS PHOTOGRAPHIC REQUISITES.

WATSON'S ACME TOURIST'S CAMERAS AND RECTILINEAR LENSES.

(PATENTED).



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British Journal of Photography says:—"It folds into a smaller compass, and is lighter and more portable than any pattern we have yet seen.

Amateur Photographer says:—"A wonderful compact and fairy-like instrument exhibiting several new and important features. Sure to be a favourite with tourist photographers."

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	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.
Camera and three double slides	9	12	0	10	0	0	12	5	0	14	0	0	16	12	6	21	0	0
Rapid Rectilinear Lens with Iris diaphragm	4	0	0	4	10	0	5	0	0	6	15	0	8	15	0	11	10	0
Solid Leather Travelling Case with spring lock ...	1	15	0	1	15	0	2	2	0	2	10	0	3	0	0	3	15	0
Rotating Turntable in base, and Tripod Stand ...	2	2	0	2	2	0	2	2	0	2	10	0	2	15	0	3	3	0
	17	9	0	18	7	0	21	9	0	25	15	0	31	2	6	39	8	0

Aluminium Fittings—Reduced Prices.

½-plate and 7½ x 5	8½ x 6½	10 x 8	12 x 10	15 x 12
£2 10 0	£3 0 0	£3 10 0	£4 0 0	£4 10 0

Brass binding extra—recommended for India.

£1 10 0	£1 15 0	£2 0 0	£2 10 0	£3 0 0

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With Focussing Finder showing full size objects.

¼ plate size for 12 Plates
£10 10 0
or for 24 Films
£11 5 0

ALSO MADE IN
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Fitted with Eastman Roll Holder carrying 70 exposers,
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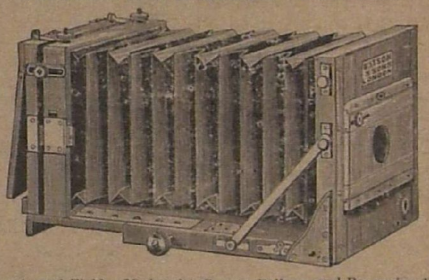

For Studio and Field. Made with Square Bellows and Reversing Back.
Prices, with 3 Double Slides:
½ plate, £9 12   Whole pl., £12 5   10 x 8, £14 0   12 x 10, £16 12 6
A Repeating Back can be fitted to this Camera for Studio purposes:
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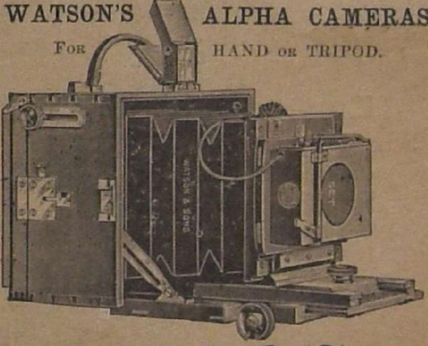
For HAND or TRIPOD.



No 2 Alpha Outfit.

Sizes	¼ plate.			5 x 4			½ plate.		
	£	s.	d.	£	s.	d.	£	s.	d.
Camera with double action front, double extending base, swing back, and rackwork focussing adjustment, and three double dark slides	6	10	6	7	1	6	8	5	6
Rapid Rectilinear Lens with Iris Diaphragm ...	2	17	6	3	2	6	4	0	0
Exposure Shutter	1	0	0	1	0	0	1	0	0
Finder	0	10	6	0	10	6	0	10	6
Best Solid Leather Travelling Case, with Lock and Key.	1	2	0	1	5	0	1	10	0
	12	0	6	12	19	6	15	6	0

Made in box form, of sufficient size to contain, when closed, the Bellows, Front, Lens, Shutter and Finder. The front of the box falls down, and is held rigid and horizontal by a strut; the Camera is then extended along it to focus, a scale of distances is marked, but a ground glass is provided and can be used if desired.

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Will keep any length of time.
Can be used over and over till strength exhausted.
Can be used on any class of plates.

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Hydrokinone	... ...	„ 1 „ ...	1	0
Metol	... ...	„ 1 „ ...	2	12
Amidol	... ...	„ 1 „ ...	2	4
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A large range of floral negatives of natural flowers for making charming and artistic pictures—with oval and fancy openings.

Best quality celluloid,	$\frac{1}{2}$ plate size,	each ...	2	0
Do. do.	$\frac{1}{4}$ „	„ ...	1	0

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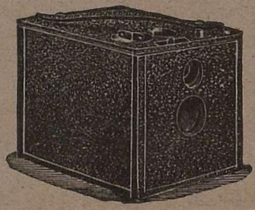
		Per 100 Rs.	A.	Per doz. Rs.	A.
Cream enamelled, gilt edge,	C-D-V. ...	2	4	0	5
Do. do.	Cab. ...	5	8	0	12
Do. chocolate line,	C-D-V. ...	1	2	0	3
Do. do.	Cab. ...	2	12	0	6
Plate sunk, grey,	$\frac{1}{4}$ plate view size.	5	8	0	12
Do. do.	$\frac{1}{2}$ do. ...	6	8	1	0
Do. do.	$\frac{1}{1}$ do. ...	11	8	1	10
Do. granulated,	$\frac{1}{4}$ do. ...	6	8	1	0
Do. do.	$\frac{1}{2}$ do. ...	7	8	1	2
Do. do.	$\frac{1}{1}$ do. ...	12	0	1	12
Grey classic, slip in,	$\frac{1}{4}$ do. ...	——		1	2
Do. do.	$\frac{1}{2}$ do. ...	——		2	0
White enamelled, Oxford lined,	$\frac{1}{4}$ plate ...	2	4	0	6
Do. do.	$\frac{1}{2}$ „ ...	3	0	0	8
Do. do.	$\frac{1}{1}$ „ ...	4	0	0	10
Olive green enamelled, gilt bevelled edge,	C-D-V. ...	——		0	7
Do. do.	Cab. ...	——		0	14

Albums.

For unmounted Photographs.

					Rs.	A.
Slip in pattern,	to hold	24	quarter plate prints.		1	8
Do.	do.	48	„	„ ...	2	4
Do.	do.	24	half	„ ...	2	0
Do.	do.	48	„	„ ...	3	4
Paste Down,	do.	24	quarter	„ ...	1	4
Do.	do.	48	„	„ ...	2	2
Do.	do.	24	half	„ ...	1	12
Do.	do.	48	„	„ ...	3	4
Do.	do.	24	full	„ ...	2	12
Do.	do.	48	„	„ ...	5	0

Kodaks.



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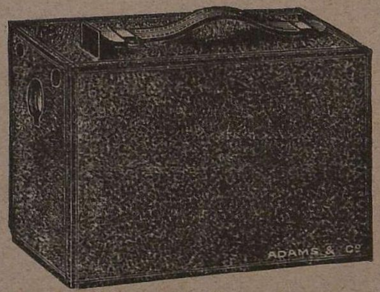

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Fitted with best LANDSCAPE LENS	...	51	8
Do. **R/R.** do.	...	83	8

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Bromide **B** quality	... ...	$\frac{1}{4}$ size ...	0	10
Do.	... ...	$\frac{1}{2}$ „ ...	1	8
Do.	... ...	$\frac{1}{1}$ „ ...	2	8
Platino Bromide	... ...	$\frac{1}{4}$ „ ...	0	12
Do.	... ...	$\frac{1}{2}$ „ ...	1	12
Do.	... ...	$\frac{1}{1}$ „ ...	3	4

Vol. 4. No. IX. **July, 1898.**

Journal of the Amateur Photographic Society of Madras.

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EDITORIAL NOTES.

PHOTOGRAPHY is now so largely used in astronomical work that one would expect to find photographic manipulation treated as an essential part of the training of astronomers. This seems to be far from being the case at present, and many astronomical photographs which we have seen show how much they have suffered from faulty manipulation. There are, of course, many exceptions as is shown, for instance, by much of the work turned out by the Lick and Harvard College Observatories, which is technically very nearly perfect. At a recent meeting of the Royal Astronomical Society, when a number of astronomers exhibited photographs of the total eclipse of last January, attention was prominently called to the want of care or knowledge shown in the development of the negatives and the strictures passed were certainly, in some cases at least, deserved.

OF course the problem presented in the development of a negative of the corona is very different from that presented in the development of a negative of a star cluster or even of a comet, yet an astronomer ought to aim at being able to obtain the best possible result from any negative that he may be called upon to develop. There is a tendency—natural enough—to entrust the development of the plates taken at a fixed observatory to one or more men who are supposed to make a special study of the subject, but these are not usually the men who are otherwise qualified to take charge of an astronomical expedition. Some have tried to overcome this difficulty by carrying home the plates undeveloped, but this is a practice which is sure to lead to disappointment. Dr. Copeland who so feared the dust and bad water at his station carried home all his negatives in the slides in which they were taken and

found that they had all suffered more or less seriously in transit.

THE annual report of the Greenwich Observatory presented to the Board of visitors last month leads one to suspect that it is not only in development that a want of due care is shown. The Greenwich Observatory is taking part in the great international undertaking of charting and catalguing the stars photographically, and for this it has taken successfully some 1,700 plates. On a recent examination of the plates stored away it was found that 256 of these plates have "deteriorated owing, probably, to the effect of damp in the building in which they have been stored pending the completion of the new physical observatory......the film has in some cases left the glass and in others shows signs of doing so. Of the 166 damaged catalogue plates, 57 have been completely measured, 23 partially measured and 86 are not measured......Positives on glass of all the 90 damaged chart plates were taken, and they are uninjured."

THE amount of labour lost by the injury to catalogue plates may be estimated when we note that only 118 successful catalogue plates were taken during last year. Each plate gets three exposures of 6 minutes, 3 minutes and 20 seconds and the telescope has to be adjusted with great accuracy for each plate. The damage, however, was not confined to the star plates, which can be taken again, but extended also to the solar photographs which cannot be replaced. A number of the solar photographs both those on gelatine and those on wet collodion were found injured by mildew.

IT appears to us that while the Astronomer Royal may be quite right in ascribing the injury to the dampness of the building in which the negatives were stored it is hardly likely that the plates would have suffered so much if they had been thoroughly well fixed and washed. In our own experience, in the climate of Madras, injury to a negative through damp is very rare unless the plate be left lying about in the wet weather. A negative properly fixed and washed and carefully stored should stand almost any weather. Of course the climate of Greenwich may be specially trying and we would like to have for the *Journal* the experience of some of our West Coast members on the keeping of negatives in that most trying climate.

THE safe storing of negatives in such a way that any negative can be readily got at is a matter of considerable difficulty. Where the number of negatives is small they can be stored in plate boxes, but that becomes hopeless when the number is great. Where negatives not above full plate size have to be dealt with probably the best plan is to place each negative in an envelope and to write on the flap of the envelope such particulars as are likely to be useful, or simply a number giving a reference to the catalogue of negatives which ought always to be kept. The negatives thus protected can be placed close together on their edges in boxes made to fit them or more conveniently they can be stored in drawers in a cabinet. The flaps of the envelopes should be left out so that they can be examined without taking the envelope out of its place.

MOST envelopes that are sold for the purpose of holding negatives are made with the flap on the narrow side, but this we think is a mistake as the chief risk in the use of envelopes lies in the danger of scratching the negative in putting it in and taking it out. It is very easy, however, to make suitable envelopes—any peon can do it if he is given a tinplate shape of the unfolded envelope so as to enable him to cut out the paper properly. The paper used should be fairly stout and must be smooth on one side—the *inside* of the envelope.

SOME people object to storing negatives in drawers on account of the weight of the drawer when full of negatives and the difficulty of getting at negatives which are at the back of the drawer. This difficulty is simply got over by making the cabinet so that the drawers can be pulled out either at the back or the front. In this case the drawer need never be pulled out more than half way and if the negatives are in two rows either row can be readily got at. Of course such a cabinet cannot be placed with its back against a wall.

IT may be objected that this method of storing negatives is rather expensive where large numbers have to be dealt with, but after all most amateurs have not a very large number of negatives that are worth keeping after they have served their immediate purpose. A single moderate sized cabinet will hold about 1,000 half plate negatives and could be made in

Madras for about Rs. 40. Judging from the amount of work shown at our meetings it seems probable that most of our members would take at least 20 years to fill such a cabinet even if they kept all their negatives, and it is a well known maxim regarding the storing of negatives that all useless negatives should be stripped at once and stored as plain glass if stored at all. The subject is one that is by no means exhausted and doubtless many of our members have methods of their own for storing negatives conveniently and safely and we would appeal to them to give us the value of their experience for the benefit of other members. A society justifies its existence only when the members of it are mutually helpful.

At a recent meeting of the Academy of Sciences MM. Lumière and Seyewetz called attention to the value of ammonium persulphate in photography. They stated that it is possible by means of a 5 per cent. solution of this salt to reduce an overexposed photograph in a way which is beyond the power of any of the reagents formerly used. The persulphate has the remarkable quality of acting first on the most opaque portions of the negative and leaving the half shadows untouched. If this quality is substantiated by experiment many negatives which are now almost useless will prove of value.

NOTES BY THE WAY.

We may soon expect an increase in the price of all kinds of printing out paper, as the leading manufacturers Rives and Steinbach have formed a trust and raised their prices of unsensitized paper by 100 per cent. This may probably turn out to be a good thing in the end, as they have long enjoyed a practical monopoly in the supply of first class plain and baryta papers, and the rise in prices may possibly induce others to enter the business and let us have the benefits of sound competition.

Mr. W. E. Debenham's statement that depth of focus in a lens is entirely dependent upon the aperture of the stop used and has nothing to do with the focal length of the lens, has caused a considerable quantity of correspondence to flow towards the Editors of the home photographic papers. He stated that with a stop whose aperture was one inch in diameter the depth of focus would be the same whether the focal length of the lens was 5 inches or 15 inches.

All the writers have fallen foul of him and deny his conclusions, but it appears to us (without going into the matter from a scientific point of view) that he is probably quite correct, for it must be remembered that while the one inch stop in the one case means an aperture of f_5, in the longer focus (where less depth of focus would be expected) the stop means an aperture of f_{15} and from a practical point of view we should certainly expect better definition with a stop of f_{15} than with one of only f_5. Mr. Debenham will probably explain the matter before very long and his critics may then see that the error lies with them.

An interesting report on "The Deterioration of Paper" appears in the Journal of the Society of Arts, and the contents go far to explain the bad state of the majority of our prints after only a few years' existence. The number of ways in which the present modes of paper manufacture lead to its self destruction make it difficult to understand how our pictures last as well as the best of them do, and it is to be hoped that now the reasons for failure are shown so clearly all manufacturers of photographic papers may carefully avoid all causes of deterioration.

When this Journal comes into the hands of our members, the annual convention of photographers will be taking place in Glasgow: everything points to a very successful gathering and it is anticipated that about 400 photographers, male and female, professional and amateur, will attend and have a very pleasant time.

Will the time ever arrive when Indian photographers will meet together in a convenient spot and have a week of photographic gossip and mutual improvement? The enormous distances will probably go a long way in preventing such a meeting, but the general want of interest shown by most Indian photographers is, we fear, the real reason why such a gathering will never take place.

Mr. Howard Farmer recently remarked that the practice of looking at a plate during development in order to judge of its density was merely a fad on the part of the photographer. We fancy that he will gain no followers in the ordinary practice of photography, where the exposure is very far from a certainty and we should like our members to say whether they have ever tried the experiment of placing an exposed plate in the developer and taking it out after a certain fixed time has expired, then washing and fixing the plate without any examination as to quality of the resulting negative, also to express their opinions upon the efficacy of such treatment.

We know from personal experience that Editors of Journals of all kinds must have a trying time in collecting week by week, or month by month, sufficient material to make up an interesting number, and the great difficulty they have to contend against in such a subject as photography, probably accounts for the want of variety in the published matter, but there is one part of the regular work where great care can always be taken to ensure accuracy and that is, in answers to correspondents. We remember some years ago asking for a special formula from a leading

photographic journal and the answer came back given in a manner that was impossible to understand, "parts" and "ounces" being mixed up in the greatest confusion: on asking for further and clearer details we were informed that the formula was given to us in the same state as published in a scientific paper and that the Editor could not help us any further!

The above remarks are drawn forth by a reply to a correspondent which we have observed in a contemporary—the question was whether soda carbonate and soda sulphite which had dissolved of their own accord were now unfit for the uses for which they were originally intended—it was perfectly clear from the question that, as usually happens in this country, the enquirer's chemicals had simply dissolved in their own water of crystallization through the great heat, and all he had to do was to weigh the bottles as they stood, then empty out all the liquid and remaining crystals (if any) and weigh the empty bottles, the difference between the two weights being taken as the weight of the chemicals before solution—then add so much more water to make them up to a definite strength.

Instead of this the enquirer is told that the solution is probably due to *evaporation!* and he is told to add water to the solution and redissolve the crystals, &c., &c. A case of the blind leading the blind!

Ortol, which was introduced to our Society on the 4th February last, continues to be much written about in the various photographic journals and so far as we have seen, without any word of depreciation: various formulæ have appeared, but after considerable experience of its use with several kinds of plates and paper, we strongly recommend the stock solutions to be made up in the way mentioned on page 53 of our Journal for April last.

We may add that Ortol is now obtainable locally in Madras.

Have any of our members ever tried to produce a negative by fixing an exposed plate first and developing it afterwards? If so will he be good enough to send the result to our Honorary Secretary for exhibition at one of our monthly meetings? If not, will someone be good enough to try the experiment and let us see the result in due course, giving us full details as to exposure, development, &c.?

The details are not very clearly given in the photographic papers, but the following appears to be the plan most in favour:—give your plate a fairly full exposure and then fix it in clean hypo of the usual strength and wash well for the usual time; it appears that the plate may either be dried and developed at a later period or developed at once in ordinary daylight.

The developer is a physical one and it is recommended to use the same formula as given by J. B. B. Wellington for silver intensification of gelatine plates.

No. 1.—Silver Nitrate ...	...	1 ounce.
Distilled Water ...	...	12 ounces.
No. 2.—Ammonium Sulphocyanide	...	2 „
Hyposulphite of Soda ..	...	2 „
Distilled Water ...	...	12 „

For use, take equal parts of Nos. 1 and 2 adding No. 2 *to* No. 1 until the precipitate first formed is just redissolved: then to each ounce of mixed developer add 3 grains of pyrogallic acid with sulphite of soda (that is, 30 minims of the usual solution of pyrogallol), 4 minims of strong ammonia and 1 grain bromide of potassium.

After sufficient development, wash, place in clean hypo for 5 minutes, again wash and dry as usual.

We propose to try the experiment ourselves and show the results at our next meeting, but it would be very useful if other members would also try the same and report thereon. If it were to turn out satisfactorily, how very convenient it would be on a long trip; expose your plates, in the evening fix and wash them all; they would be dry by the morning and could be packed up in daylight and stowed away without any fear of damage from curiosity, &c.! A pound of hypo and a grooved fixing bath would be all that was required.

We have been favoured with a private view of one of the pictures which, at the recent photographic exhibition in Calcutta, gained a gold medal.

This work of art at the first glance did not appear above the average and its modest frame and unassuming russet tints would (but for the notice of award) no doubt have resulted in the casual visitor passing it by.

To the experienced judges of the exhibition, however, the great and enduring value of this effort must have been instantly apparent, as registering with minute and truthful fidelity a phenomenon as remarkable as the standing still of the sun at the command of Joshua.

This effect the photographer, as a keen observer and true lover of nature, was quick to note and seize upon, presenting triumphantly to the world a gorgeous and unusual effect of light; the sun, breaking through the clouds on the *left* of the picture, shines brightly on the water to the right, while the shadows of some cattle in the foreground are thrown from *right to left.* The subject should we think be referred to the Royal Society for investigation, as no ordinary mind can grasp the startling fact of there being two suns in our system.

N.B.—It has been flippantly suggested that the artist's cloud negatives got mixed up, but we can hardly accept such an explanation in the face of the Gold Medal.

There is at times a very considerable quantity of nonsense written upon "Art and Photography," one side avowing that photography is a purely mechanical process, the results of which are solely due to the apparatus, while the other party as wildly asserts that photography is not only an Art (with a capital A) but even a Fine Art, quite on a level with the best results of painters, sculptors and musicians.

Under these circumstances it is refreshing to read the observations of an artist of the calibre of Mr. Alfred East, who discoursed lately at the Camera Club,

London, upon Landscape Photography. Mr. East admitted that the camera in capable hands can do more than simply reproduce bare facts—that is, a photograph *can* have some pictorial qualities—but while admitting that photography may be an art he was of opinion that it was not a fine art in the sense that painting and music are fine arts. He referred to the difficulty that photographers experience in giving a correct impression of the height of a distant range of mountains, which painters impress upon us by exaggerating their height to considerable extent and thus, while literally telling an optical untruth, giving a more truthful expression of what our eyes see.

Many of his remarks as to the exaggeration shown in many photographs of objects in the immediate foreground and of the untrue impression given in many photographs of interiors may be explained by the fact that the photographers in question used lenses of too short focus, but it must be remembered that photographers when taking interiors are usually bound to keep within the room and are thus compelled to use such lenses as will include the required angle, while painters are in no way limited by such restrictions, but can paint their pictures as if seen from points of view as much behind where they sit as they consider desirable. Such differences, however, can hardly be accepted as true reasons for calling photography an art and painting a *fine* art, all that we photographers have to do in such cases is not to take views in which a natural angle of sight is not possible. For further remarks on this point we refer our readers to an article on Photographic Perspective reprinted in this number.

In our Journal for June 1898 on page 82 we reproduced an article by Professor W. K. Burton on frilling, &c., of films, we would now refer our readers to a reproduced article in this current number, in which Mr. W. B. Bolton gives an explanation of his suggestion to substitute a saturated solution of common salt for plain water in mixing the developer.

There was recently a discussion between two gentlemen before the Edinburgh Photographic Society upon the question whether enlargements from small negatives were more desirable than prints from large negatives made direct in the camera.

The one who preferred enlarged prints quoted the advantage of not having to drag about cumbersome apparatus, while he pointed out that small lenses were usually more perfect than large ones, that $\frac{1}{4}$ plate negatives were exactly suited to the making of lantern slides, and that the cost of making a large direct negative was some 4 or 5 times that of enlarging a $\frac{1}{4}$ plate to the same size on bromide paper.

On the other hand it was averred that in a large direct negative the composition with care was sure to be better and that artistic focus was more easily obtained on a large plate than on a small one and that in an enlarged print *texture* was entirely destroyed.

In this country of course the actual carrying about of large sized cameras and other apparatus is a matter of little or no importance, as the cheap and ubiquitous cooly is always to be found to do that part of the work, but we can speak with long experience on both sides of the question, having during the last 30 years used cameras from $\frac{1}{4}$ plate up to $12'' \times 10''$, and made enlargements from the negatives up to $30'' \times 25''$. We give our vote on the side of small negatives and enlarged prints, and have disestablished all our large cameras: we have decided in future to stick to a quarter plate camera for ordinary work, making enlargements from the resulting negatives up to $8\frac{1}{2}'' \times 6\frac{1}{2}''$ in a locally made camera by daylight.

We recently found the task of carrying about at home a $\frac{1}{2}$ plate set with 6 double dark slides so very fatiguing and wearisome that we did not do half of the photographic work during our 16 months sojourn in England that we should have done, had the camera, &c., been of more reasonable weight, and we can strongly recommend to our members the use of quarter plate cameras, both here and at home.

Have any of our members experimented with the newly revived gum-bichromate process that is said to be going to do so much to assist the artistic side of photography?

The results are apparently very uncertain and it seems almost impossible to obtain from the same negative two prints that are exactly alike, but this to the new school of photography is one of its greatest charms!

The preparation of the paper is fairly simple and is thus described in one of our contemporaries:—

Any well sized paper is suitable, either smooth or rough surfaced: the sheets of paper are soaked in a saturated solution of potassium bichromate, and then dried. The quantity of gum arabic is a matter of taste, but about 4 ounces of gum in 10 ounces of water is named as a suitable proportion, to this should be added some water-colour of the desired tint, either ground or in tubes: the quantity of colour is also a matter for individual judgment, but it is desirable to use as little as possible.

This coloured gum mixture should be painted over the bichromated paper with a flat hog's-hair tool and the resulting streakiness should be smoothed with an ordinary badger-hair softener.

The coating dries very rapidly and the paper is then ready for printing: it is said that the time taken to print is about the same as for P. O. paper, so that in this country with its great regularity of light there should be little or no difficulty in getting somewhere near the right exposure; the worker should note that over-exposure is better than under: the image is said to be visible in the same way as on platinotype paper.

Development is done in cold water and here on the plains we should imagine that iced water might be used to begin with: after a little soaking, manipulation with a soft brush will remove the coloured gum not acted upon by light or not required for the finished picture and here it is that some knowledge of art is useful, only in this process *you paint out what you don't want*, instead of painting *in* what you do!

Will someone try the above and let us see results ?

Messrs. Taylor, Taylor and Hobson of Leicester, have asked us to announce that they are building a new Lens Factory four times the capacity of their present premises: this will be of interest to those of us who use the excellent lenses made by this firm.

In "Dry Plates" for June, Messrs. Cadett and Neall draw attention to the advantages of using slow plates and we can thoroughly endorse all they say; within the present year we have personally used a few dozen of their own manufacture, speed H. and D. 22, and we can certify that it would be an exceedingly difficult matter to find better plates. Density is easily obtained, while the films are clean and free from spots and other blemishes. Our members must be aware that for years past we personally have preached from the text of slow or comparatively slow plates and we still recommend for all general purposes the use of a plate not exceeding H. and D. 50 in rapidity, using Pyro and Ammonia as developer.

We shall soon be having another brand of photographic papers on the market and we cannot have too many, as healthy competition leading to a reduction in price must be the result—we are glad that Messrs. Cadett and Neall are now building a new factory to be devoted to paper coating, for, from the quality of their slow *plates* (to which we have already referred) we have no doubt that their emulsion for bromide and chloride papers will prove equally satisfactory.

DIARY OF A DUFFER.

(*Continued from page 64*)

Sunday.—To-day was spent in reflection, and in a conversation with a brother amateur, from which I have profitably discovered that the cardinal error I made last week was *hurry*. My friend also, during a burst of confidence I suppose, unburdened himself of what he called "the real fact about me," which was that I was endowed with that "curious form of shyness which takes refuge in precipitancy of action." I have no doubt that there is a truth lying concealed somewhere in that statement, although it smacks of pedantry. So I can't be wrong if I avoid being shy and avoid being in a hurry.

(*Makes a mental note to that effect.*)

Monday.—To work again. My camera does not seem such a strange wild beast as before. I dissected it before breakfast, and learnt many mysteries of swing-back and side-swing about which I was in ignorance. I also tested all its points, and have made the remarkable discovery why a tripod has only three legs. You see the irregularities of the ground—(*the diarist here enters into a discussion of first principles which had better be suppressed in this account.*) But it certainly remains a strange thing that, though I never disturb the balance of a quadrupedal piece of furniture by a careless movement of the boot, I am constantly at odds with my tripod. How is it three legs are more in the way than four? (*Arrives at no conclusion.*)

I have also at last satisfied myself that the remaining plate in my dark-slide is the wrong way round by scratching with a pin (test No. 1) also by a damp finger (test No. 2) and lastly by reflecting the light of my red lamp from both sides of the plate (test No. 3). *He fills up all his dark-slides, testing the plates one by one, leisurely and afterwards brushing them.*) Feel pretty convinced now about the film side. There is undoubtedly a delightful sense of power when one knows some invisible thing has been correctly manipulated. I will halt here a moment and enjoy it. (*He proudly surveys his perfectly co-ordinated dark-slides, and afterwards describes at his club how he is progressing in photography. Meanwhile six innocent plates, decorated with scratches, thumb-marked worse than an old novel, and with a halo or fringe of camel's hairs, repose in their sanctuary.*)

Tuesday.—Little Tompkins—confound him! why should I mind what he says?—gave me a shock yesterday by suggesting that my red lamp might not be perfectly non-actinic (must look this word up), and that it doesn't do to play with dry plates for an hour in the dark-room. Treated his remarks with forced gaiety, and luckily remembered to throw at him as a parting shaft, the "form of shyness that takes refuge in precipitancy of action." Feel some misgivings all the same. Must prove him wrong or right to-morrow.

Wednesday.—Had an adventurous day. Took the 16-30 train to a village ten miles out. I will have a real village this time for my picture subject. Hired a small boy by signs and the display of 2 annas to carry my camera from the railway station. Was at first rather upset by being taken through sundry slums to the police station, and being all too plainly invited to enter. Why? is this old-world village hospitality, or what? Am I a suspicious person that I should be offered Her Majesty's temporary but equivocal hospitality? Must keep cool, perhaps here also the plague scare has penetrated, and I am looked at askance. Happy thought! next time I will provide myself with slips, printed in the vernacular, and stating that my aims are innocent, and that I am not a health officer or a bacteriological expert. A camera might well be mistaken by the simple for the paraphernalia attending a search for microbes.

Things are put right by the village post-master who at first seemed to think I might be desirous of spending the night in this the only form of rest-house in the village. With his smattering of English he quickly recognises my status as a photographer, and offers me the choice of a temple, a tank, and an ornamental gateway on which to try my camera. But I am firm and resolved to stick to my village scene, which I explain is the height of my ambition, and not the lions of the place. (*The post-master leaves, more in sorrow than anger, while the camera and tripod stride among cess-pools and back-yards, creating as much consternation as a wild elephant.*)

(*To be continued.*)

OUR HOME LETTER.

June 18th, 1898.

We are now in what is called the height of the photographic season, that is to say, the man who practices photography as a hobby is everywhere in evidence. The pictorial school, however, regards early spring or late autumn as a better time of the year for their purpose than the blazing sunny days of June or July, so highly appreciated by men who snap at almost every moving object. As each summer goes round I always come to the conclusion that I never saw so many cameras before, and this year I am of the same opinion. The epidemic is certainly good for trade, though as in the case of amateur gardening it would probably be cheaper for the individual to buy the finished products rather than make them himself.

As a holiday season approaches the club room becomes deserted, and there is but little to report this month in the way of ordinary news. An old subject, depth of focus, came up recenty at one of the London Societies, as a somewhat active discussion has ensured, which has been continued in the columns of one or two of the weeklies. Theoretically of course no lens will give absolute focus save at a point, but in practice a compromise has to be effected. In landscape it is usual to focus on the foreground, in portraiture upon the eyes, which of course means that all other objects not in the same plane are slightly out of focus. The discrepancy is so small, however, that it can be ignored for practical purposes, in fact precautions in focussing are often pushed to an unnecessary extent. Unless enlargement is required, or for some reason the print is to be examined under a magnifying glass, absolute precision in focussing need not be observed.

That great event of the summer, the Convention, takes place this year, a week earlier than usual. The date has been fixed for July 4th, the headquarters are in Glasgow, and the various excursions will extend as far as Edinburgh in the east, the Trossachs in the north, and Ayrshire, the Burns country, in the south. The President is Mr. John Stuart, an old established professional photographer of Glasgow and Helensburgh. Special steamers have been chartered for some of the excursions, and the evening meetings will take place in the spacious Art Institute in Sauchiehall Street. A large gathering is expected, and the whole event will doubtless be highly successful in every sense.

I hear that the Grafton Gallery has been engaged by the Royal Photographic Society for their autumnal exhibition in place of the Gallery of the Royal Society of Painters in Water Colours, where the show has previously been held. As the Grafton Galleries are very much larger and more conveniently arranged the change has already called forth the approval of many probable exhibitors. There is every likelihood therefore that the forthcoming exhibition will be larger and more effectively arranged than has been possible hitherto.

There are several items of interest worth recording in connection with the trade. An attempt has been made by the German firms who supply all the high-class papers which are used for sensitizing, to raise the price to double, but the movement has excited a good deal of attention, and at least one firm outside the ring is continuing to supply at the old price.

Messrs. Taylor, Taylor and Hobson, lens makers of Leicester announces their intention to build a new factory much larger than their present works in Slate Street.

The Britannia Works Co., has been re-organized with a capital of £380,000 in 6 per cent. perference and ordinary shares.

Messrs. Cadett and Neall are directing attention in particular at present to their slow plates, especially advising their use for travelling or export, were varying degrees of temperature must necessarily be undergone. The finer grain possessed by slow plates is frequently overlooked, and many photographers employ a lightning brand where there is absolutely no reason for doing so. The same firm are also prepared with a new spectrum plate of high speed. These new plates are far more sensitive to red light, and need development as far as possible in complete darkness, by putting in a covered dish for a given length of time with developing solution of fixed strength at a given temperature. It is expected that this plate will be largely used for portrait work on account of its qualities in reducing the labours of the retoucher.

MATTHEW SURFACE.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held at the Masonic Hall, Mount Road,

Friday, 1st July, 1898.

MR. F. DUNSTERVILLE, VICE-PRESIDENT:—*in the chair.*

PICTURES FOR THE MONTH.

Only one member—The Elaya Raja of Travancore—sent in pictures of "a Bird."*

NEW MEMBER.

Surgeon-Lieut-Colonel J. Maitland, proposed by the President, seconded by the Honorary Secretary was elected unanimously.

MISCELLANEOUS.

The pictures sent in for the Special Competition were shown, the details and Judges' criticisms are printed in this month's issue.

A letter from Mr. F. H. Worsley Benison, referring to his "Westby" Series of Seascape Photographs was read. The following letter to the Honorary Secretary from one the Kolar District members was also read:—

* Another member sent pictures but unfortunately addressed them to the President who was on the Hills where they reached him on the day of the meeting. All pictures should be addressed to the Honorary Secretary.

Dear Sir,

If as suggested in the last issue of the Society's Journal an effort will be made this year "to arrange for an excursion to some easily get-at-able place such as Vellore," I think it very likely that a few of the members residing on the Kolar Gold Field will endeavour to join in. Should the idea assume a practical form, I shall be pleased to see what can be done towards getting a small party from here to meet the excursionists from Madras to Vellore.

Yours faithfully,
J. C.

The unanimous opinion of the meeting was that such an excursion would be very desirable and it was decided that the Honorary Secretary should try to arrange for an excursion next cool weather.

NEXT MEETING.

The next meeting of the Society will be held on Friday 5th August, members are requested to bring anything of interest to the meeting.

The Picture-Subject for next month is—"a Bazaar Scene," that for September is "a Landscape."

SPECIAL COMPETITION.

The subject for the next Special Competition is "a Figure Subject."

SPECIAL COMPETITION,

MAY 1898.

Subject:—"THE GORGEOUS EAST."

No.	Title.	Exhibitor's Name.	Judges' Remarks.
1	"PRINCE AND GOLD" ...	... ...	No. 1.—Somewhat flat—the tone is unpleasant, and the print badly trimmed before mounting.
2	AN INDIAN PRINCE ...	H.H. THE ELAYA RAJAH OF TRAVANCORE.	No. 2—Vignetting is very bad, and utterly spoils what might otherwise have been a good print.
3	VANDUR TEPPAKOLEM, MADURA.	... ...	No. 3.—There is too much empty space at the bottom of the print—$\frac{3}{4}$ inch might have been taken off with advantage. The clouds have apparently been printed in from another negative and the painting up of the division between clouds and picture is much too palpable.

SPECIAL EXHIBITS.

LANTERN SLIDES.

No.	Title	Exhibitor	Judges' Remarks
1	"SIMVU"—DARJILING, HIMALAYA, 22,000 FT.	C. S. MIDDLEMISS. (COPIED FROM HELIOGRAVURES, WATER-COLOUR SKETCHES AND PHOTOGRAPHS.)	None of these are up to exhibition standard, being flat and fogged or over-developed for the exposure.
2	"MARCHAUK," KUMANN HIMALAYA, 19,500 FT.		
3	PEAKS IN KULU-HIMALAYA.		
4	THE "FRAM."		
5	LEBUNG PASS AND GLACIER, KUMANN, HIMALAYA.		
6	LOWER END KEDARNATH GLACIER.		
7	WILDERWURM GLACIER.	C. S. MIDDLEMISS. (COPIED FROM ENGRAVINGS.)	
8	FOG BOIS ON MATTERHORN.		
9	NANSEN CROSSING GREENLAND.		
10	A BERGSCHRUND.		
11	THE MESSER GRAT.		
12	ICE CULOIR.		

No.	Title.	Exhibitor's Name.	Judges' Remarks.

SPECIAL EXHIBITS—*Continued.*

ENLARGEMENTS.

No.	Title.	Exhibitor's Name.	Judges' Remarks.
1	READY FOR THE MEETING.	C. S. MIDDLEMISS.	None of these are up to "Medal" form No. 2 is the best of the three and may be commended. The negatives appear to have been enlarged beyond their powers and the results are consequently blurred and fuzzy.
2	IN. CAMP.		
3	A PORTRAIT.		

COPYING.

No.	Title.	Exhibitor's Name.	Judges' Remarks.
1	THE TRAVANCORE DURBAR, 1851. (From an old painting of the time.)	H.H. THE ELAYA RAJAH OF TRAVANCORE.	Both are somewhat flat and wanting in detail. No. 1 is the better of the two.
2	COPY FROM A CHROMO.		

MONTHLY COMPETITION.

Half-year ending June 1898.

(1). C. MICHIE SMITH ... ... SILVER MEDAL.
(2). SURGEON-MAJOR-GENERAL C. SIBTHORPE ... ... BRONZE MEDAL.

EXTRACTS.

Photographic Perspective with Lenses of Different Types.

BY T. PERKINS.

IT is frequently asserted that certain lenses—those of the wide-angled family—produce pictures with exaggerated or distorted perspective. Let us examine the question thoroughly, and see how far there is ground for this charge. Any lens, whatever its character, will falsify perspective if the camera is tilted so that the plate or focusing screen is out of the vertical, or if, the lens being horizontal, the side swing is used. We will therefore assume that lens and camera are so arranged that the axis of the lens is horizontal, and the focusing screen perpendicular to the axis, and therefore absolutely vertical. We will, moreover, assume that the lens is rectilinear, for every photographer knows that a single lens gives rise to curvilinear distortion of all straight lines, except those which pass through the axis of the lens, the distortion being more and more pronounced the further the lines are removed from the axis. These assumptions being made, we maintain that there is absolutely no distortion or exaggeration of perspective, whatever be the character of the lens—rapid rectilinear, wide-angled rectilinear, or modern anastigmat.

Let us plant the camera, which we take to be a whole plate one ($8\frac{1}{2}$ by $6\frac{1}{2}$), ready to photograph some architectural object, for it is in in such photographs that exaggerated perspective, if it exists, will be most easily seen; and let us procure one lens of each of the above types, all of the same focus, say 5 inches, and proceed to photograph the building (with the three lenses successively), using any stop we find needful to secure the definition we desire, for the stop has no influence on the perspective, and taking care not to move the camera when changing the lens. We will then procure a lens of any of the above types of 10 inch focus, and leaving the camera unmoved, saving that we must rack out the lens or back to focus the view, expose a fourth plate.

We will now develop the four plates. The one exposed by means of the R. R. of 5 inch focus will

probably have corners which have not been affected by light because the circle of illumination is not sufficient to cover the plate; the other three plates will be fully covered.

We will now cut a mask, $8\frac{1}{2}$ by $6\frac{1}{2}$ inches, with a central aperture of $4\frac{1}{2}$ by $3\frac{1}{4}$ and then proceed to make prints from the four negatives unmarked, and then print once more from the first three, using the mask already described. We will then trim down the prints with the dark corners until we get rid of these, and shall probably have left a print about 5 by 4.

We will now give this print, the two unmasked ones from the two negatives taken with the W.A.R. and the anastigmat and the print from the negative taken with the 10 inch lens to some critic, and ask for his opinion. He probably will be quite satisfied with the first and last, but condemn the second and third on account of their

false perspective.

"Taken," he will say, "with a wide-angled lens, foreground objects exaggerated in size, distant objects dwarfed, as is always the case when such lenses are used." We will then show him the three prints made from the negatives, the mask being used, and he will probably say they are quite satisfactory. Thus it will be seen that any so-called exaggerated perspective is due not to the character of the lens employed, but to the way in which it is used.

Let us examine the three masked prints and the large one taken with the 10 inch lens, and we shall, find that the first three are identically the same, as if they had all been printed from the same negative, and that they include exactly the same amount of subject as the large print includes, each object in this last one being exactly twice the height and twice the breadth that it is in any one of the other three. Thus, if the length of the plate bears the same ratio to the focal length of the lens, the pictures will be similar, and by reduction or enlargement may be made to yield prints exactly alike in size and subject included, and the slope of all the lines.

Why is it then that the prints taken from the whole of the second and third negatives give an impression of exaggerated perspective? Simply because too wide an angle is included, bringing in objects too near the camera; these are represented in their true proportions by the lens, but offend the eye because on account of their exceeding nearness, they occupy too much space. The tombstone close at hand—which would not have been shown at all if the plate included only a moderate angle, and which we cut off by the mask when printing with it on the negative—looks larger than the church itself, and spoils the effect. Thus we find that the wide-angled lens, while it gives a true representation and absolutely correct perspective such as a drawing made by a draughtsman according to the rules of perspective would show, the point of station being the same, yet produces an unpleasant result.

The reason that wide-angled lenses have got their bad reputation is because they are used improperly. Two men go out armed with cameras of the same size, one with a short focused wide-angled lens, the other with a long focused narrow-angled one; each photographs the same object so as to get it approximately the same size, and to do this the former has to plant his camera much nearer than the latter, with the result that the lines converge much more strongly to the vanishing point, and while the nearer objects may have the same absolute size on the two negatives, the distant ones are much smaller on that made with the short focused lens. Had they both occupied the same spot when making their exposures, and had the man with the short focused lens been content to use a proportionately smaller plate so as to include the same angle, both views, though differing in absolute size, would have been equally pleasing.

But, it may be asked, why should we use a costly 7 inch W.A.R. or anastigmatic lens, for instance, which is capable of covering a 12 by 10 plate, when only using a 6 by 5 plate in preference to the far cheaper R.R. of the same focus? The reason is that the W.A.R. or anastigmatic doublet, because its

component lenses

are brought so much nearer together, gives more even illumination, and also because it admits of a much greater use of the rising front when we wish to include a lofty object. If the camera has to be tilted, and the swing back used, it is found that the upper and lower parts of the plate are much out of focus when the centre is correctly focused, and a great deal of stopping down is required; but the definition over a very large area when an anastigmatic doublet is used is so exquisite that only a very moderate amount of stopping down is needed to secure definition even when the front of the camera is considerably raised, the camera remaining horizontal, and even with one of the older forms of W A.R.'s less stopping down is needed than when the camera is tilted and the back swung into the vertical plane. Hence, it is our invariable custom to use a lens of one or other of these two last types when engaged in architectural photography.—*The Optical Magic Lantern.*

Frilling and its Prevention.

By W. B. Bolton.

In an article by Professor W. K. Burton in last issue of the *Amateur Photographer*, I am quoted as having "suggested" the use of a saturated solution of salt instead of water in mixing the developer, as a remedy for frilling, but though I have used and recommended a solution of salt as a preventive of frilling, I have no present recollection of applying a saturated solution in that manner.

It is several years since—it must be at least ten or twelve and probably more, but I have not the volumes of the photographic journals at hand to refer to—that my experiments and suggestions were made, but my recollection of them is that the saturated solution of salt was *only* recommended for application after fixing. That I used salt also in the developer for a different purpose, as I shall presently show, is also quite true, and probably it was mentioned in print at the time, but a saturated solution is rather a strong dose to be thus applied.

In suggesting the use of a strong solution of salt instead of plain water for the first washing, after fixing the negative, I made or make no claim to originality; I was only following the practice well known and pretty common under very similar circumstances, namely, the prevention of blisters in albumen paper. It was a very ordinary thing in those days, if a batch of paper proved troublesome in the way of blistering, to put a handful of salt in the first wash water after fixing, and after allowing the prints to soak a short time to add more water gradually so as to dilute the solution by degrees. The

explanation usually given of the cause of the evil and its remedy was that the blisters were caused by the too sudden dilution of the strong fixing solution in the prints, which caused the hypo, in its eagerness to get out, to raise the albumen film in blisters; but by removing the prints, into another strong solution, and letting that down gradually, the evil was stopped.

This was a somewhat unscientific explanation, and not altogether correct, otherwise the gradual dilution of the hypo solution itself would have been equally effective and less trouble. But though that course certainly did lessen the tendency to blistering, it was very far from being as effective as the salt method, which was based on definite scientific principles; in fact, on the laws of liquid diffusion. It would occupy too much space to enter into those laws in these columns, but it will probably suffice to state what most of my readers no doubt know already, that a strong solution of any particular salt diffuses more rapidly than a weak one. This explains why the gradual dilution of the hypo itself forms a partial remedy by reducing the tendency to separation of the albumen film from the paper.

But when the salt is used, another action is set up, or, rather, a second diffusion, in a contrary direction. While the hypo is diffusing itself *out of* the film, the salt into which the prints have been placed is diffusing itself into the place of the hypo, and as the relative speed with which a solution of sodium chloride of given strength diffuses is slightly greater than a similar strength of hypo, the antagonism between the two actions results, if I may so put it, in a certain amount of pressure from the outside to keep the albumen from blistering. In other words, the salt is passing into the prints more rapidly than the hypo passes out, and so the tendency to disruption is counteracted. If at the same time that these counteractions are progressing the solution is gradually diluted, a point is reached at which the pressure from within ceases to be dangerous, otherwise the diffusion outwards of the salt would be as troublesome as in the case of hypo.

The theory applies equally well to frilling—that is to say, the ordinary frilling from soft gelatine that used to be so troublesome, and which, except in very bad cases, rarely appeared until after fixing. As a remedy for that kind of frilling, the addition of salt to the developer, or, indeed, its employment at any time or in any way except as stated would be absolutely useless, as it is not a hardener of gelatine. Therefore for ordinary frilling, to use a saturated or any other strength of solution of salt in making up the developer would be a waste of time and salt, if nothing more. But I would point out that although common salt has far less restraining action than soluble bromides, and large quantities of it may be and have been used in the alkaline developer, still, I would repeat, a saturated solution is rather a strong dose under the circumstances. It means something like 172 grains of salt to each ounce of developer, and as salt is one of those stubborn things that will not be hurried in dissolving, by heat or otherwise, the making of a saturated solution is a somewhat leisurely job.

At the same time, salt has its application in connection with frilling in the way mentioned by my friend, Professor Burton, and it was in that particular connection that I used it, though its action is then somewhat different. All who have employed carbonate of potash for developing purposes are only too well aware what a strong action it exerts in the direction of frilling. This form of frilling, however, though it seldom occurs *during* development, does not wait until after fixing, but begins, if not as soon as the plate is washed, at any rate soon after it gets into the fixing bath. Here the cause is, of course, the carbonate of potash that the film has absorbed during development, but the action in this case is perhaps not so much simple diffusion as the more complex action known as osmose. The difference between the too is that whereas the diffusion of a saline solution into water or into a mass gelatine or other colloid body results in, eventually, an even distribution of the saline substance, in the case of osmose there is a current of saline matter in one direction, and of water to replace it in the other. And further than this, the quantity of water replacing the saline substance varies with different substances, being in some cases some hundreds of times the quantity of the substance displaced, and carbonate of potash happens to be one of these. Osmotic action replaces carbonate of potash by upwards of two hundred times its quantity of water, so that we can well imagine what sort of a commotion must take place in a gelatine film on washing after development with carbonate of potash.

But if carbonate of potash stands high on the scale of osmotic action, chloride of sodium is nearly at the bottom, their relative degrees of action under similar conditions being 2 in the case of salt to 489 in the other. But in addition to standing so low on the scale, salt has this further peculiar and valuable power, that, mixed in equal proportions with any of the more actively osmotic substances, it practically reduces them to its own level. Hence employed in the developer along with carbonate of potash we have the means of rendering the latter entirely harmless, while retaining its undoubted good qualities.

It will thus be seen that whether frilling be considered from the point of view of diffusion or of osmose, salt in either case forms a valuable remedy, and if systematically employed in conjunction with carbonate of potash, I think that alkali would be much more used than it is.—*The Amateur Photographer.*

EXHIBITS FOR JUNE.

SUBJECT:—"*Foliage.*"

C. M. S.—Both pictures full of detail—the one of the tennis court has been somewhat damaged by treatment after development. The appearance of both views gives one the idea that the paper must have been slightly fogged.

C. S. —Three prints on bromide paper with polished surfaces—either Nikko paper or ordinary bromide glossed on purpose.

The two vertical views are hard, and more exposure or weaker developer would have given better results—the horizontal view is also a trifle hard, *but on the whole is the best picture submitted at the June meeting.*

Mat surfaces would have improved the general appearance of all 3 pictures.

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COMPETITIONS.

(Open only to Members of the Society.)

SUBJECT FOR MONTHLY COMPETITIONS IN { AUGUST.—*Bazaar Scene.* SEPTEMBER.—*A Landscape.*

SUBJECT FOR SPECIAL COMPETITION IN JANUARY "*A Figure Subject.*"

RULES.

1. *Two Special Competitions shall be held, in each year, in addition to a monthly competition.*

2. *The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.*

3. *Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.*

4. *Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.*

5. *Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.*

6. *A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.*

7. *A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.*

8. *The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.*

9. *The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.*

10. *If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.*

11. *No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.*

12. *Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.*

13. *The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.*

14. *Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form:—*

> "*The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance.*"
>
> ________________________
>
> *Member, A. P. Socy. of Madras.*

15. *All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.*

16. *Each competing picture should have a name or title, which should indicate the nature of the subject.*

17. *No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.*

18. *The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.*

19. *To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.*

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

T. P. S. NAGARATNAM, 47, Malayappen Street, Black Town.
E. MAENNIG, Buckingham House, Tranquebar.
J. CHOKANNA, AMILDAR, Bowringpet, Mysore State.

SALE AND EXCHANGE.

FOR SALE.—"Bullet" Hand Camera New by the Eastman Co., complete with roll holder, dark slide, 2 developing frames, and one roll of film.

Takes plates or films—size of picture $3\frac{1}{2} \times 3\frac{1}{2}$.

Price Rs. 40.

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NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.

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Twelve months ...	5 Rupees ...	8s.
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N.B.—The Journal is issued on the 15th of each month, and is posted free to members of the Madras Amateur Photographic Society.

Entrance Fee, Rs. 5.—Annual Subscription *for Resident Members, Rs. 15; for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary—*should be addressed to S. Jackson, Esq., care of Messrs. Binny & Co., Madras.*

Letters to the Honorary Treasurer and Remittances—*should be addressed V. G. Lynn, Esq., care of Messrs. Best & Co., Madras.*

Communications regarding the issue of the Journal—*should be addressed to the Publishers.*

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13th issue.

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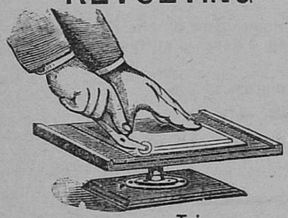

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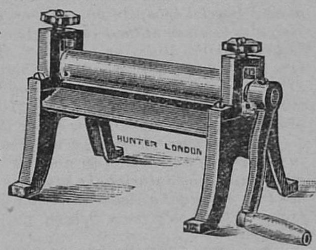

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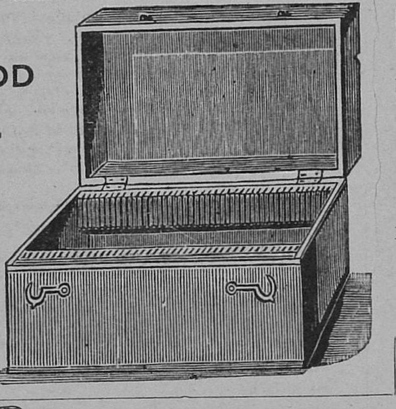

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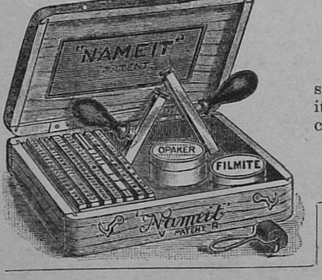

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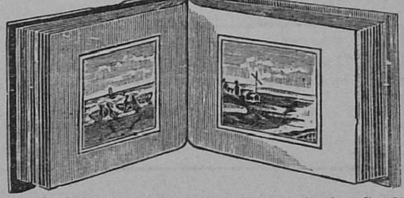

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